

HAL•LEONARD®
GUITAR
PLAY-ALONG

AUDIO
ACCESS
INCLUDED



METALLICA

1983 - 1988

Play 11 Songs with Tab and Stereo-quality Audio



Intro

Cleaning Window

For Whom the Bell Tolls

Master of Puppets

One

Die

Suck & Destroy

Whorehouse (Continued)



HAL•LEONARD®

Intro

Moderately slow ♩ = 76

E5

Fmaj7

Dadd9/F#

G5

E5

Fmaj7

First system of musical notation. The treble clef staff shows a 4/4 time signature. The first measure contains a half note E4 and a half note F4, with a *mf* dynamic marking and the instruction "w/ clean tone". The second measure contains a half note D#4 and a half note G4, with the instruction "let ring". The third measure contains a half note E4 and a half note F4, with the instruction "let ring". The bass staff shows the corresponding fretboard positions: E4 (3rd fret, 2nd string), F4 (2nd fret, 1st string), D#4 (2nd fret, 3rd string), G4 (5th fret, 3rd string), E4 (3rd fret, 2nd string), and F4 (2nd fret, 1st string).

Dadd9/F#

G5

E5

Fmaj7

Dadd9/F#

G5

Second system of musical notation. The treble clef staff shows a half note D#4 and a half note G4, with the instruction "let ring". The second measure contains a half note E4 and a half note F4, with the instruction "rake". The third measure contains a half note D#4 and a half note G4, with the instruction "rake". The fourth measure contains a half note E4 and a half note F4, with the instruction "rake". The fifth measure contains a half note D#4 and a half note G4, with the instruction "rake". The sixth measure contains a half note E4 and a half note F4, with the instruction "rake". The bass staff shows the corresponding fretboard positions: D#4 (2nd fret, 3rd string), G4 (5th fret, 3rd string), E4 (3rd fret, 2nd string), F4 (2nd fret, 1st string), D#4 (2nd fret, 3rd string), G4 (5th fret, 3rd string), E4 (3rd fret, 2nd string), F4 (2nd fret, 1st string), D#4 (2nd fret, 3rd string), G4 (5th fret, 3rd string), E4 (3rd fret, 2nd string), F4 (2nd fret, 1st string), D#4 (2nd fret, 3rd string), G4 (5th fret, 3rd string), E4 (3rd fret, 2nd string), F4 (2nd fret, 1st string).

E5

Fmaj7

Dadd9/F#

G5

E5

Fmaj7

Third system of musical notation. The treble clef staff shows a half note E4 and a half note F4, with the instruction "rake". The second measure contains a half note D#4 and a half note G4, with the instruction "rake". The third measure contains a half note E4 and a half note F4, with the instruction "rake". The fourth measure contains a half note D#4 and a half note G4, with the instruction "rake". The fifth measure contains a half note E4 and a half note F4, with the instruction "rake". The sixth measure contains a half note D#4 and a half note G4, with the instruction "rake". The bass staff shows the corresponding fretboard positions: E4 (3rd fret, 2nd string), F4 (2nd fret, 1st string), D#4 (2nd fret, 3rd string), G4 (5th fret, 3rd string), E4 (3rd fret, 2nd string), F4 (2nd fret, 1st string), D#4 (2nd fret, 3rd string), G4 (5th fret, 3rd string), E4 (3rd fret, 2nd string), F4 (2nd fret, 1st string), D#4 (2nd fret, 3rd string), G4 (5th fret, 3rd string), E4 (3rd fret, 2nd string), F4 (2nd fret, 1st string), D#4 (2nd fret, 3rd string), G4 (5th fret, 3rd string), E4 (3rd fret, 2nd string), F4 (2nd fret, 1st string).

Dadd9/F#

G5

E5

Fmaj7

Dadd9/F#

G5

Fourth system of musical notation. The treble clef staff shows a half note D#4 and a half note G4, with the instruction "rake". The second measure contains a half note E4 and a half note F4, with the instruction "rake". The third measure contains a half note D#4 and a half note G4, with the instruction "rake". The fourth measure contains a half note E4 and a half note F4, with the instruction "rake". The fifth measure contains a half note D#4 and a half note G4, with the instruction "rake". The sixth measure contains a half note E4 and a half note F4, with the instruction "rake". The bass staff shows the corresponding fretboard positions: D#4 (2nd fret, 3rd string), G4 (5th fret, 3rd string), E4 (3rd fret, 2nd string), F4 (2nd fret, 1st string), D#4 (2nd fret, 3rd string), G4 (5th fret, 3rd string), E4 (3rd fret, 2nd string), F4 (2nd fret, 1st string), D#4 (2nd fret, 3rd string), G4 (5th fret, 3rd string), E4 (3rd fret, 2nd string), F4 (2nd fret, 1st string), D#4 (2nd fret, 3rd string), G4 (5th fret, 3rd string), E4 (3rd fret, 2nd string), F4 (2nd fret, 1st string).

E5 Fmaj7 Dadd9/F# G5 E5 Fmaj7

w/ dist. P.M. - - P.M. - - P.M. - -

12 14 14 12 14 14 12 14 14 12 14 14 (12) 12 14 14 12 14 14

1., 2. 3. Slightly faster ♩ = 80

Dadd9/F# G5 Dadd9/F# G5 E5 B5 G5 *D#°/F#

P.M. - - P.M. - - f

(14) 12 14 14 12 14 12 (14) 12 14 14 12 14 12 2 2 0 4 2 5 3 4 6

*Bass plays note to right of slash.

Interlude Faster ♩ = 195

Em Bb5 A5 E5 Em D Em Bb5 A5

P.M. - - - - P.M. - - - - P.M. - - - -

5 7 0 0 0 0 0 0 0 8 6 8 6 7 5 0 0 0 0 0 0 0 5 7 5 7 4 5 5 7 0 0 0 0 0 0 0 8 6 8 6 7 5

F#5 G5 G#5 E5 Bb5 A5 E5 Em D

P.M. P.M. P.M. - - - - P.M. - - - -

0 4 2 5 3 0 5 3 6 0 0 0 0 0 0 0 8 6 8 6 7 5 0 0 0 0 0 0 0 5 7 5 7 4 5

Em Bb5 A5 Bb5 A5 E5 Bb5 A5

P.M. - - - - P.M. - - - -

5 7 0 0 0 0 0 0 0 8 6 8 6 7 5 8 6 7 5 7 5 7 5 0 0 0 0 0 0 0 8 6 8 6 7 5

E5 *Em/G *D/F# Em Bb5 A5 F#5 G5 G#5

P.M. - - - - P.M. - - - - P.M. P.M.

0 0 0 0 0 0 0 5 7 5 7 4 5 5 7 0 0 0 0 0 0 0 8 6 8 6 7 5 0 4 2 5 3 0 5 3 6 4

E5 Bb5 A5 E5 Em/G D/F# Em Bb5 A5

P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 0 0 0 8 8 7 5 0 0 0 0 0 0 0 5 5 4 5 5 0 0 0 0 0 0 0 8 8 7 5

Bb5 A5 E5 G5 A5 D#o

8 7 5 7 5 7 5 2 2 0 5 3 7 5 0 0 4 6

Verse

2nd time, substitute Fill 1

Em Bb5 A5 E5 Em/G D/F# Em Bb5 A5

1. Lash-ing out the ac - tion, re - turn-ing the re - ac - tion, weak are ripped and torn a -
2., 3. See additional lyrics

P.M. -----| P.M. -----| P.M. -----|

5 7 0 0 0 0 0 0 0 8 8 7 5 0 0 0 0 0 0 0 5 5 4 5 5 0 0 0 0 0 0 0 8 8 7 5

F#5 G5 G#5 E5 Bb5 A5 E5 Em/G D/F#

way. Hyp - no - tiz - ing pow - er, crush-ing all that cow - er,

P.M. -----| P.M. -----| P.M. -----|

0 4 2 5 3 0 5 3 6 0 0 0 0 0 0 0 0 8 8 7 5 0 0 0 0 0 0 0 0 5 5 4 5

Fill 1

12 12 (12) 12 8 8 7 5

Chorus

Em Bb5 A5 F#5 G5 G#5 E5

bat - ter - y is here to stay. Smash-ing through the bound - 'ries,

P.M. P.M. P.M.

5 7 0 0 0 0 0 0 8 8 7 0 4 5 0 5 6 2 2 0

G5 A5 D#o Em Bb5 A5

lu - na - cy has found me. Can - not stop the bat - ter - y.

P.M. P.M.

5 3 7 5 0 0 4 6 5 7 0 0 0 0 0 0 8 8 7 5

E5 Em/G D/F# Em Bb5 A5 F#5 G5 G#5

P.M. P.M. P.M. P.M.

0 0 0 0 0 0 0 5 7 5 7 4 5 5 7 0 0 0 0 0 0 8 8 7 5 0 4 5 0 5 6 4

E5 G5 A5 D#o

Pound-ing out ag - gres - sion turns in - to ob - ses - sion. Can - not kill the bat - ter -

P.M.

2 2 0 3 5 7 5 0 0 4 6

Em Bb5 A5 E5 Em/G D/F# E5 B5

y. Can - not kill the fam - 'ly.

P.M. P.M.

5 7 0 0 0 0 0 0 8 8 7 5 0 0 0 0 0 0 0 5 7 5 7 4 5 2 0 4 2

G5 Em D#o Em Bb5 A5 E5 Em/G D/F#

Bat - ter - y is found in me.

P.M. P.M.

5 3 5 7 4 6 5 7 0 0 0 0 0 0 0 8 8 7 5 0 0 0 0 0 0 0 5 7 5 7 4 5

Em Bb5 F5 E5 Bb5 A5 E5 Em/G D/F#

Bat - ter - y.

P.M. P.M. P.M.

5 7 0 0 0 0 0 0 0 3 1 3 1 0 (3) 1 (3) 1 0 0 0 0 0 0 0 8 8 7 5 0 0 0 0 0 0 0 5 7 5 7 4 5

1.

To Coda

Em Bb5 F5 E5

Bat - ter - y.

8va P.M. P.M.

5 7 0 0 0 0 0 0 0 3 1 3 1 0 3 1 3 2 0 12 15 12 17 12 15 12 14 12 15 12 17 12 15 12

1.	2.
----	----

Interlude

Slightly slower ♩ = 192

E5 G5 B5

P.M. - I

4 4
2 2

E5 C5 B5 G5 A5 B5

Play 3 times

P.M. P.M. -| P.M. -| P.M. -| P.M. P.M. -| P.M. -| slight P.M. -|

7 0 4 5 7 0 0 7 0 0 5 7 7 0 4 5 7 0 0 7 0 0 5 7 7 0 4 5 7 0 0 7 0 0 5 7

Tempo III ♩ = 195

Bb5 A5

E5 G5 C5 G5 Bb5 A5

P.M. P.M. ----|

7 0 4 5 7 0 0 0 7 7 4 7 8 6 7 5 7 5 7 5 7 5

Guitar Solo

The musical notation for the guitar solo in "Hotel California" is presented in two staves. The top staff is a standard musical score in treble clef, featuring a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with various chords indicated above the staff: E5, Bb5, A5, Bb5, A5, Bb5, A5, E5, Bb5, and A5. The bottom staff is a fretboard diagram showing the corresponding fret numbers for each note. It includes a "w/ wah" instruction and various fret numbers (14, 12, 15) with arrows indicating bends and slides. The diagram is divided into measures corresponding to the musical staff above.

B \flat 5 A5 E5 G5

P.M.

12 14 12 14 (14) 7 7 10 10 8 7 9 7 8 7 9 7 6

A5 F \sharp 5 E5

7 7/9 7 6 9 7 6 7 6 7/9 7 14 12 12 15 15 12 14

G5 A5 N.C. F \sharp 5

12 15 (15) 12 15 12 12 13 15 13 12 10 12 14 14 12 10 8 10 8 7 8 7 0

steady gliss.

19 19

Interlude *D.S. al Coda*

F5 B \flat 5 B5 B \flat 5 B5 B \flat 5 B5 F \sharp 5 F5 N.C. D \sharp o

Slightly slower ♩ = 182 *Tempo III* ♩ = 195

Play 4 times

wah off P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. - 1

3 1 0 3 1 0 4 2 0 3 1 0 4 2 0 3 1 0 4 2 0 4 2 3 1 0 0 0 4 6

Coda

F5 E5 B \flat 5 A5 E5 Em/G D/F \sharp

Bat - ter - y.

P.M. P.M.

3 1 3 0 0 0 0 0 0 0 8 6 8 6 7 5 0 0 0 0 0 0 0 5 7 5 7 4 5

Em Bb5 F5 E5 Bb5 A5 E5 Em/G D/F#

Bat - ter - y.

P.M. P.M. P.M.

5 7 0 0 0 0 0 0 3 1 3 0 (3) 1 0 0 0 0 0 0 0 8 6 8 6 7 0 0 0 0 0 0 0 5 7 5 4 5

Outro
Slightly slower ♩ = 188

Em Bb5 F5 E5 F5 Bb5 B5 Bb5

Bat - ter - y.

P.M. P.M. P.M. P.M. P.M. P.M.

5 7 0 0 0 0 0 0 3 1 3 0 3 1 3 2 3 1 3 0 4 2 0 3 1 0

* Slightly faster ♩ = 193

B5 Bb5 B5 F#5 F5 Bb5 B5 Bb5 B5 Bb5 B5 F#5

Play 6 times

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

4 2 0 3 1 0 4 2 0 4 2 3 1 0 3 1 0 4 2 3 1 0 4 2 0 4 2 0 4 2

*4th time

F5 Bb5 B5 Bb5 B5 F#5 F5 E5

P.M. P.M. P.M. P.M.

3 1 0 3 1 0 4 2 0 3 1 0 4 2 4 2 3 1 3 1 3 1 2 2 0

Additional Lyrics

- Crushing all deceivers, mashing non-believers, neverending potency.
Hungry violence seeker, feeding off the weaker, breeding on insanity.
- Circle of destruction, hammer comes crushing, powerhouse of energy.
Whipping up a fury, dominating flurry, we create the battery.

Intro

Fast ♩ = 212

E5

D5

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains two measures. The first measure has a forte (f) dynamic, a 'w dist.' (with distortion) instruction, and a 'P.M.' (pick mute) instruction. The second measure has a 'P.M.' instruction. The bottom staff is a guitar tablature with fret numbers 0, 0, 0, 0, 0, 9, 7, 0, 0, 0, 0, 0, 9, 7, 5.

E5

Em

E5

Em D

A5 G5 D/F#

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains five measures. The first measure has a 'P.M.' instruction. The second measure has a 'P.M.' instruction. The third measure has a 'P.M.' instruction. The fourth measure has a 'poco rit.' (poco ritardando) instruction. The bottom staff is a guitar tablature with fret numbers 0, 0, 0, 0, 0, 10, 10, 0, 0, 0, 0, 0, 10, 9, 9, 7, 5, 3, 5, 2.

Slightly slower ♩ = 202

E5

G5 E5 G5 E5 F#5

Play 8 times

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains six measures. The first measure has a 'P.M.' instruction. The second measure has a 'P.M.' instruction. The third measure has a 'P.M.' instruction. The fourth measure has a 'P.M.' instruction. The fifth measure has a 'P.M.' instruction. The sixth measure has a 'P.M.' instruction. The bottom staff is a guitar tablature with fret numbers 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 2, 3, 2, 3, 2, 0, 0, 0, 5, 3, 0, 0, 5, 3, 0, 0, 2, 2, 2, 2, 2, 2, 2.

E5 G5 E5 G5 E5 F#5

E5 G5 E5 G5 E5 F#5

Fourth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains six measures. The first measure has a 'P.M.' instruction. The second measure has a 'P.M.' instruction. The third measure has a 'P.M.' instruction. The fourth measure has a 'P.M.' instruction. The fifth measure has a 'P.M.' instruction. The sixth measure has a 'P.M.' instruction. The bottom staff is a guitar tablature with fret numbers 0, 0, 5, 3, 0, 0, 5, 3, 0, 0, 2, 2, 2, 2, 2, 2, 3, 2, 0, 0, 0, 5, 3, 0, 0, 5, 3, 0, 0, 2, 2, 2, 2, 2, 2, 2.

E5 G5 E5 G5 E5 F#5

E5

Fifth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains six measures. The first measure has a 'P.M.' instruction. The second measure has a 'P.M.' instruction. The third measure has a 'P.M.' instruction. The fourth measure has a 'P.M.' instruction. The fifth measure has a 'P.M.' instruction. The sixth measure has a 'P.M.' instruction. The bottom staff is a guitar tablature with fret numbers 0, 0, 5, 3, 0, 0, 5, 3, 0, 0, 2, 2, 2, 2, 2, 2, 2, 0, 0, 0, 2, 0, 0, 2, 0, 0, 2, 2, 3, 2, 3, 2, 0.

2
0

Verse

E5

1. Slaves, He-breeds born — to serve — to the phar -
2., 3. See additional lyrics

P.M. --- P.M. --- P.M. P.M. --- P.M. P.M. --- P.M. --- P.M.

- aoh, — heed to his ev - 'ry word, —

P.M. --- P.M. P.M. --- P.M. --- P.M. P.M. --- P.M.

live in fear. — Faith of the un -

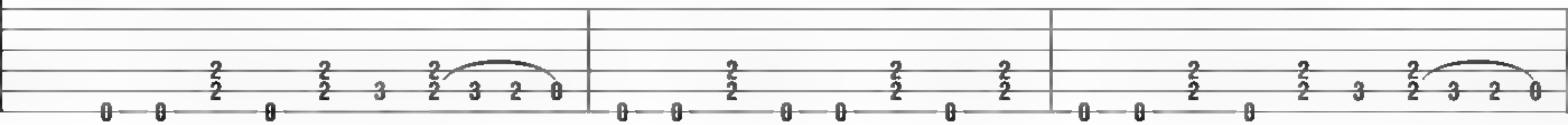
P.M. --- P.M. --- P.M. P.M. --- P.M. P.M. --- P.M.



- known one, — the de - liv - 'rer. —



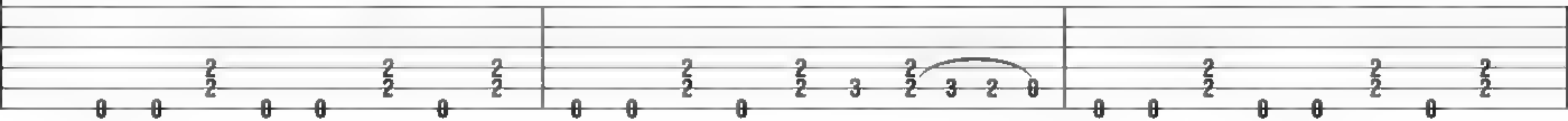
P.M. --- P.M. P.M. --- P.M. --- P.M. P.M. --- P.M.



Wait, some-thing must — be done, — four hun-dred years. —



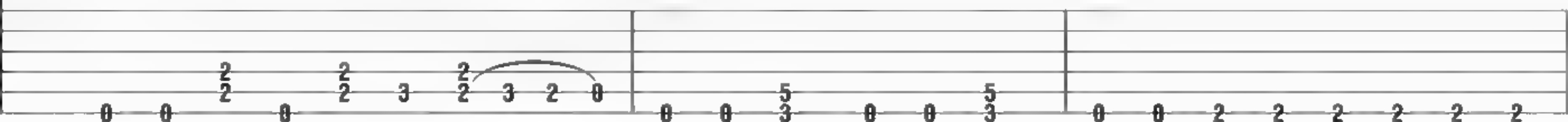
P.M. --- P.M. --- P.M. P.M. --- P.M. P.M. --- P.M. --- P.M.



G5 E5 G5 E5 F#5

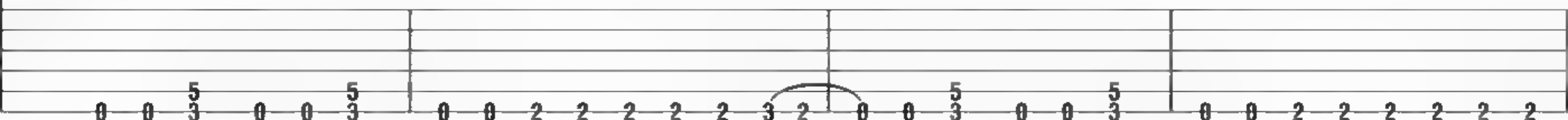


P.M. --- P.M. P.M. --- P.M. --- P.M. ---



E5 G5 E5 G5 E5 F#5 E5 G5 E5 G5 E5 F#5

P.M. --- P.M. --- P.M. --- P.M. P.M. --- P.M. ---



Chorus

E5 G5 E5 G5 E5 F#5 E5 C5

So let it be writ - ten,

P.M. ---| P.M. --| P.M. -----| P.M. -----|

0 0 5 0 0 5 0 0 2 2 2 2 2 2 2 0 0 0 5

D5 F5 E5 C5

so let it be done. _____ I'm sent here by _____ the cho-sen

P.M. -----|

7 5 10 9 9 0 0 0 5

D5 F5 G5 E5 C5

one. _____ So let it be writ - ten,

P.M. -----|

7 5 10 8 12 10 9 0 0 0 5

D5 F5 E5 C5

so let it be done. _____ To kill the first _____ born phar-aoh

P.M. -----|

7 5 10 8 9 0 0 0 5

To Coda

D5 B5 C#5 F#5 E5

son, _____ I'm creep - ing death. _____

P.M. --- P.M. --- P.M.

7 5 4 2 6 4 4 2 0 0 2 2 0 0 2 2 0 2

P.M. --- P.M. P.M. --- P.M. --- P.M. P.M. --- P.M.

0 0 2 2 0 2 3 2 3 2 0 0 0 2 0 0 2 0 2 0 0 2 3 2 3 2 0

1.

B5 C#5 F#5

2 0 4 2 6 4 4 2

2.

8va

12 13 15 12 15 13 14 15 17 14 17 15

Guitar Solo

B5 C#5 F#5 E5

8va

15 17 19 17 19 20 19 20 22 19 20 22 22 22 22 22 (22) 22 22 (22) 19

A5

8va

loco

C5

22 20 19 17 21 19 17 15 19 17 15 14 17 15 14 12 15 14 12 15 15 14 12 15 14 12 14 14 12

E5

A5

(12) 14 14 12 12 14 14 12 12 14 14 12 (12) 14 12 14 12 15 12 15 12 14 12 15 12 15 12

C5

E5

14 12 15 12 15 15 15 (15) 12 15 12 15 12 15 12 14 12 14 14

A5

C5

8va

17 15 14 15 14 17 14 17 15 17 15 14 15 14 12 14 12 14 12 14 12 14 19 18 17 20

E5

8va

14 13 12 17 12 13 14 13 12 17 12 13 14 13 12 17 12 13 14 13 12 17 12 13

E5 C5 D5

8va

15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 17 15 14 17 15 14 17 15 14

F5 E5 C5

8va

17 15 14 17 15 14 17 15 14 17 15 14 19 17 15 19 17 15 19 17 15 19 17 15 20 19 17 20 19 17 22 20 19 22 20 19

D5 B5 C#5 F#5 E5 N.C.

8va

22 22 22 22

loco

steady gliss.

Interlude
Slightly slower ♩ = 190

E5 F5 D5 E5 G5 F5

P.M. -----|

P.M. -----|

9 7 0 0 0 0 10 8 7 5 9 7 0 0 0 0 12 10 10 8

E5 F5 D5 E5 G5 F5

P.M. -----|

P.M. -----|

9 7 0 0 0 0 10 8 7 5 9 7 0 0 0 0 12 10 10 8

Play 3 times

Bridge

E5 F5 D5 E5 G5 F5

Die by _____ my hand. _ I creep a - cross the land, _

P.M. ----- P.M. -----

9 7 10 8 7 5 9 7 12 10 10 8

E5 F5 D5 E5 G5 F5

_____ kill - ing first born man. _____

P.M. ----- P.M. -----

9 10 7 9 12 10

Tempo II ♩ = 202

E5 N.C.

P.M. --- P.M. --- P.M. P.M. --- P.M. P.M. -----

2 2 2 2 2 2 3 2 3 2 0 12 14 15 12 14 15 17 15 12

D.S. al Coda



Interlude

E5 F#5 G5 D5 E5 E5/B

14 15 16 17

P.M. --- P.M. --- P.M.

2 2 2 2 2 2

E5 F5/C *Dsus2 E5 E5/B

P.M. --- P.M. --- P.M.

grad. bend

15 (15) 13 12

0 0 2 0 0 2 0 3

*Bass plays D.

E5 F5/C Dsus2 E5 E5/B

grad. bend

1/2

(12) 12 (12) 10 13

grad. bend

1

(13) 15 (15) 13 12

E5 F5/C Dsus2 E5 D5 C5 B5

Slightly slower ♩ = 194

Play 3 times

grad. bend

1/2

(12) 12 (12) 10 13

grad. bend

1

(13) 15 (15) 13 12

C5 B5 A5 C5 E5 D5 C5 B5

grad. bend

1/2

(12) 12 (12) 10 13

grad. bend

1

15 (15) 13 19 16 0 19 16 0 19 16 0 19 16 0

C5 B5 A5 C5 E5 D5 C5 B5

19 16 0 19 16 0 19 16 0 19 16 0 20 17 0 20 17 0 20 17 0 20 17 0 20 17 0 20 17 0

C5 B5 A5 C5

Outro
Slightly faster ♩ = 206

E5 D5

Slower ♩ = 130

E5 Em E5 Em D A5 G5 D/F#

Free time

E5

Additional Lyrics

2. Now let my people go, land of Goshen.
Go, I will be with thee, bush of fire.
Blood running red and strong, down the Nile.
Plague, darkness three days long, hail to fire.
3. I rule the midnight air, the destroyer.
Born, I shall soon be there, deadly mass.
I creep the steps and floor, final darkness.
Blood. Lamb's blood painted door, I shall pass.

Moderately ♩ = 112

(Synth)

Bm

D/A

mf

w/ clean tone
w/ fingers
let ring

TAB

2 4 0 4 2 4 5 4

0 4 0 4 5 4

The musical notation for the guitar solo in 'Sweet Home Alabama' is shown across three measures. The first measure is in B minor (Bm) and contains a sequence of eighth notes: B2, D3, E3, F#3, G3, A3, B3, C#4, D4, E4, F#4, G4, A4, B4. The second measure is in A major/C# minor (A/C#) and contains a sequence of eighth notes: A3, C#4, D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5. The third measure is in B minor (Bm) and contains a sequence of eighth notes: B4, D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The solo is marked with 'let ring' and 'w/ dist. w/ pick'.

The image shows the musical notation for the guitar solo in 'Sweet Home Alabama'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff shows fret numbers for the left hand. The solo is divided into three measures, each with a chord label above it: D/A, Bm, and A/C#. The first measure has a triplet of eighth notes (F#, A, C#) followed by a quarter note (D) and a half note (F#). The second measure has a quarter note (F#), an eighth note (A), a quarter note (C#), and a half note (D). The third measure has a quarter note (F#), an eighth note (A), a quarter note (C#), and a half note (D). The fret numbers for the left hand are: 12, 10, 8, 8, 10 for the first measure; 12, 10, 8, 7, 8, 7, 9, 7 for the second measure; and 7, 8, 7, 9, 7, 9, 7 for the third measure.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two staves. The top staff is for guitar, written in treble clef with a key signature of one sharp (F#). The bottom staff is for piano, written in bass clef. The guitar part includes a melodic line with various chords (Bm, D/A, Bm, A/C#) and a complex, wavy, tremolo-like texture. The piano part features a bass line with fingerings (7, 7/9, (9), 7, 6, 7, 6, 8, 7, 8, 10, 15, 14) and a similar wavy texture. The score is divided into measures by vertical bar lines.

Bm D/A

8va

loco

19 14 15 16 15 14 15 14 17 15 14 16 14 (14) 14 16 14 14 16

Bm A/C# Bm

8va

14 16 14 15 14 15 14 16 14 15 14 19 17 15 15 17 14 15 16 14 15

D/A Bm A/C#

8va

14 15 14 15 14 15 17 15 14

F6 E/G# E/B E7 Interlude Am

loco

8va

slight P.M. ---|

12 14 15 12 14 15 12 14 12 13 15 12 13 15 13 15 13 15 17

C G Em

loco

dist. off w/ fingers let ring throughout

0 1 0 0 2 2 0 2 0 3 0 3 0 0 2 0 0 2 0 1/3 2/4

Am C

First system of musical notation. Treble staff: Am chord, notes G4, A4, B4, C5, B4, A4, G4. C chord, notes C4, D4, E4, F4, E4, D4, C4. Bass staff: Am chord, notes C3, D3, E3, F3, E3, D3, C3. C chord, notes C3, D3, E3, F3, E3, D3, C3.

G Em

Play 3 times

Second system of musical notation. Treble staff: G chord, notes G4, A4, B4, C5, B4, A4, G4. Em chord, notes G4, A4, B4, C5, B4, A4, G4. Bass staff: G chord, notes G2, A2, B2, C3, B2, A2, G2. Em chord, notes G2, A2, B2, C3, B2, A2, G2.

Verse

Am C G

1. Life it seems will fade a - way, drift - ing fur - ther ev -

2. See additional lyrics

w fingers
let ring throughout

Third system of musical notation. Treble staff: Am chord, notes G4, A4, B4, C5, B4, A4, G4. C chord, notes C4, D4, E4, F4, E4, D4, C4. G chord, notes G4, A4, B4, C5, B4, A4, G4. Bass staff: Am chord, notes C3, D3, E3, F3, E3, D3, C3. C chord, notes C3, D3, E3, F3, E3, D3, C3. G chord, notes G2, A2, B2, C3, B2, A2, G2.

Em Am C

- 'ry day. Get - ting lost with - in my - self,

Fourth system of musical notation. Treble staff: Em chord, notes G4, A4, B4, C5, B4, A4, G4. Am chord, notes G4, A4, B4, C5, B4, A4, G4. C chord, notes C4, D4, E4, F4, E4, D4, C4. Bass staff: Em chord, notes G2, A2, B2, C3, B2, A2, G2. Am chord, notes C3, D3, E3, F3, E3, D3, C3. C chord, notes C3, D3, E3, F3, E3, D3, C3.

G Em Am

noth-ing mat - ters, no _____ one else. I have lost the will _____

The first system of music features a vocal melody line with lyrics "noth-ing mat - ters, no _____ one else. I have lost the will _____". The guitar accompaniment consists of two staves: the top staff has a treble clef and the bottom staff has a bass clef. The guitar part includes various chords and fingerings, with a 7/8 time signature indicated in the second measure. The bass line is shown on a single staff with a bass clef, featuring a 3/4 time signature and a 1/3 2/4 time signature.

C G Em

_____ to live, sim - ply noth - ing more _____ to give.

The second system of music continues the vocal melody with lyrics "_____ to live, sim - ply noth - ing more _____ to give." The guitar accompaniment and bass line continue with similar patterns, including a 7/8 time signature in the second measure of the guitar part.

Am C G

There is noth - ing more _____ for me. _____ Need the end to set _____

The third system of music continues the vocal melody with lyrics "There is noth - ing more _____ for me. _____ Need the end to set _____". The guitar accompaniment and bass line continue with similar patterns, including a 7/8 time signature in the second measure of the guitar part.

Interlude
Slightly faster ♩ = 118

Em A5 C5

poco accel.

_____ me free. _____

f w/ dist. & pick *poco accel.* P.M. ----- P.M. -----

The interlude section begins with a guitar line in the treble clef, marked "Em" and "poco accel.", with lyrics "_____ me free. _____". The guitar part is followed by a double bar line and then a bass line in the bass clef, marked "A5" and "C5". The bass line is marked "f" and "w/ dist. & pick", and includes a "poco accel." instruction. The section ends with two measures of a guitar line in the treble clef, marked "P.M." and "P.M.", with a dashed line indicating a continuation.

A5 D5 E5 C5 G/B A5

P.M. -----| P.M. -----|

4th time, To Coda 1

C5 A5 G5 F#5 E5

P.M. -----| P.M. -----|

Interlude
Tempo I ♩ = 112

Am C G Em

mf

D.S. al Coda 1 (take repeat)

Am C G Em

Coda 1
Interlude
Faster ♩ = 136

D5 E5 D5 E5 G5 F#5 D5 N.C.

P.M. -----|

1. 2.

P.M.-----| P.M.-----|

9 7 7 7 5 5 5 4 4 4 4

Bridge

D5 E5 D5 E5 G5 F#5

No one but me can save my - self, but it's

See additional lyrics

7 9 9 7 7 9 12 11

D5 N.C.

too late. _____

7 9 9 7 9 9 9 7 7 7 5 5 5 4 4 4 4

D5 E5 D5 E5 G5 F#5

Now I can't think, think why I should e - ven _____

7 9 9 7 7 9 12 11

To Coda 2

D5 N.C.

try.

P.M. ---

7 5 7 5 7 5 9 9 9 7 7 7 5 5 5 4 4 4 5

Interlude

D Em D Em G F#m D N.C.

P.M. ---

4 5 5 5 4 5 5 9 7 4 4 4 9 9

2nd time, D.S.S. al Coda

P.M. ---

9 7 7 7 5 5 5 4 4 4 5

Coda 2

poco accel.

Good - bye. _

poco accel.

P.M. ---

9 7 7 7 5 5 5 4 4 4 5

Interlude

Slightly faster ♩ = 142

E5 G5 F#5 E5 D5 N.C.

P.M. ---

0 0 0 0 9 7 0 0 0 0 12 11 10 9 0 0 0 0 7 5 9 9

E5 G5 F#5

P.M. P.M. P.M.

9 7 7 7 5 5 5 4 4 4

0 0 0 0 9 9 0 0 0 0 12 11 10 9

E5 D5 N.C. **Outro-Guitar Solo** Bm

P.M. P.M.

0 0 0 0 7 5 9 9 9 7 7 7 5 5 5 4 4 4 5

2 4 2

A G

P.M. P.M.

(2) 0 4 2 0 2 0 4 2 0 0 4 2 0 2 3 4 2

A Bm

P.M. P.M.

(2) 0 4 2 0 2 0 4 2 0 0 4 2 0 2 2 4 5

A

P.M.

(5) 4 9 9 7 9 9 9 9 9 9 9 9 7 9 9 7

[illegible]

Exercise 1, Part 1

1. Treble clef, key signature of one sharp (F#).

2. The melody consists of eighth notes, with groups of three notes beamed together and marked with a '3' (triplets).

3. The fretboard diagram below the staff shows the following fingerings (from left to right):

- 10, 8, 7, 8, 7, 10, 7, 10, 8, 10, 8, 7
- 8, 7, 9, 7, 9, 7, 9, 7, 6, 7, 6, 9

A

Harm.

Harm.

Harm.

7 X X
7 X X

7 7 7 9

X X
X X

X 7 7 9

X 7

7 7 7 9

7 7 X X 7 8

10 10

The image shows a musical score for two sections, 'A' and 'G'. Section 'A' is marked with a treble clef and a key signature of two sharps (F# and C#). It features a melody of eighth notes with slurs, starting on a dashed line labeled '8va'. Section 'G' follows, also in treble clef, with a similar melodic pattern. Below the main staff, there are two staves of fingerings. The first staff contains fingerings for the left hand (17, 14, 15, 14, 17, 14, 15, 14, 17, 14, 15, 14) and the second staff contains fingerings for the right hand (19, 15, 17, 15, 19, 15, 17, 15, 15, 19, 15, 17, 15, 17, 15). The score is divided into two measures by a double bar line.

Bridge Yesterday seems as though it never existed.
Death greets me warm, now I will just say goodbye.
Goodbye.

Fast = 212

E5 N.C.

E5 N.C.

B5

N.C.

E5 N.C.

P.M. P.M. P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.H. (15ma)

Slightly slower ♩ = 210

* ♩ = 250 ♩ = 210

N.C.(Em)

P.M. P.M. P.M. ---

*All 3/4 measures throughout song are rushed as shown here.

Verse

2nd & 3rd times, substitute Fill 1
N.C.(Em)

1. End of pas - sion play, — crum - bl - ing — a - way, —
2., 3. See additional lyrics

1. End of pas - sion play, — crum - bl - ing — a - way, —
2., 3. See additional lyrics

P.M. P.M. P.M. ---

I'm your source — of self - de - struc - tion.

P.M. P.M. P.M. ---

Fill 1

P.M. ---

Veins that pump _ with fear, _ suck-ing dark - est clear, _

P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 5/3 7/5 0 8/6 7/5 5/3 7/5 0 0 0 0 0 0 0 0 0 5/3 7/5 5/3 7/5

lead - ing on _ your death's _ con - struc - tion.

P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 5/3 7/5 0 8/6 7/5 5/3 7/5 0 0 0 0 0 0 0 0 0 5/3 7/5 5/3 7/5

(F#m)

Taste me; you _ will see _ more is all _ you need. _

P.M. let ring P.M.

2 2 2 2 2 2 2 2 2 0 4/2 5/3 4/2 4 2 2 2 2 2 2 2 2 2 0 4/2 0 4/2

Ded-i - cat - ed to _ how I'm kill - ing you. _

P.M. let ring P.M.

2 2 2 2 2 2 2 2 2 0 4/2 5/3 4/2 4 2 2 2 2 2 2 2 2 2 0 4/2 0 4/2

Pre-Chorus
Slightly slower ♩ = 209

(B5) E5 D5 E5 Em B5 C5 B5

Come

P.M.----- P.M.----- P.M.-- P.M. P.M.-----

2 2 2 2 2 2 2 2 9 7 0 0 0 7 5 9 7 7 9 9 10 9 10 7 7 7 7 10 8 9 7

C5 D#5 B5 E5 D5 E5 Em B5 C5 B5

crawl - ing fast - er. O -

P.M.----- P.M.----- P.M.-- P.M. P.M.-----

8 8 8 8 8 6 9 7 9 7 0 0 0 7 5 9 7 7 9 9 10 9 10 7 7 7 7 10 8 9 7

C5 D#5 B5 E5 D5 E5 Em B5 C5 B5

bey your mas - ter. Your

P.M.----- P.M.----- P.M.-- P.M. P.M.-----

8 8 8 8 8 6 9 7 9 7 0 0 0 7 5 9 7 7 9 9 10 9 10 7 7 7 7 10 8 9 7

C5 D#5 B5 E5 D5 E5 Em B5 C5 B5

life burns fast - er. O -

P.M.----- P.M.----- P.M.-- P.M. P.M.-----

8 8 8 8 8 6 9 7 9 7 0 0 0 7 5 9 7 7 9 9 10 9 10 7 7 7 7 10 8 9 7

Chorus
Slightly faster ♩ = 214

B7 E5 N.C. F5 N.C. E5

bey your mas - ter, mas - ter. Mas - ter of pup - pets, I'm

7 5 4 4 7 6 2 2 3 3 2 0 0 0 0

F#5 G5 C5

pull - ing your strings, twist - ing your mind and

P.M. P.M.

4 2 0 0 0 5 3 5 3 0 0 0

B5 A5 D5

smash - ing your dreams. Blind - ed by me, you can't

P.M. P.M.

4 2 0 0 0 2 7 5 (5) 3 3 3

C5 B5 E5 D5

see a thing. Just call my name, 'cause I'll hear you

P.M. P.M. P.M.

5 3 (5) 3 3 3 4 2 9 7 7 5 0 0 0 0 0 0

C5 E5 N.C. F5 N.C. E5

scream. — Mas - ter, mas - ter. Just call my name, 'cause I'll —

P.M. ----|

To Coda 1 To Coda 2

F#5 C5 E5 N.C. F5 N.C.

— hear you scream. — Mas - ter, mas - ter.

P.M. ----|

Interlude
Tempo I ♩ = 212
 N.C.

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2 0 1 2 0 1 3 0 1

B5 N.C.

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

4 0 1 3 1 0 2 0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2

D.S. al Coda 1

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

0 1 2 0 1 3 1 0 5 4 0 5 4 0 5 4 0 5 4 0 5 4 0 5 4

Coda 1

Interlude

Slower ♩ = 104

F5 N.C. Em D

mas - ter.

mf
dist. off
let ring -----

let ring -----

Cadd9 Asus2 B7(no3rd) B7/D# Em D

let ring ----- let ring ----- w/ delay

*Vol. knob swell

Cadd9 Asus2 B7(no3rd) B7/D# Em D

8va -----

w dist
delay off

Cadd9 Asus2 B7(no3rd) B7/D#

8va -----

Guitar Solo

Em D Cadd9

8va

f

loco

17 17 19 20 19 20 17 20 19 20 17 20 17 17 15 (15) (15)

Asus2 B7(no3rd) B7/D# Em

let ring

15 14 12 15 14 12 15 12 12 14 15 14 (14) (14) 12 14 12 14 12 14 12

D Cadd9 Asus2 B7(no3rd)

12 14 12 11 12 14 12 11 12 11 10 12 9 10 9 10 12 10 12 14 11 12 12 15 14 11 12 12

Interlude

B7/D# Em D Cadd9

8va

mf

11 12 11 12 10 19 17 19 15 17 17 14 15 15 15 15 17 14 15 15 12 13 13 13 13 15 12 13

Asus2 B7(no3rd) B7/D# Em D

8va

14 12 14 12 11 13 12 13 13 15 13 11 12 12 14 15 17 19 15 17 17 14 15 15 15 15 17 14 17 14 15

Cadd9 Asus2 B7(no3rd) B7/D#

8va-----

15 12 13 13 13 13 15 12 13 14 12 14 12 11 13 12 13 13 15 13 11 12 12 14 15

Em *loco* *D/F# *Cadd9/G

f *let ring* ----- *let ring* ----- *let ring* -----
P.M. ----- P.M. ----- P.M. -----

0 2 2 0 0 2 3 2 0 2 0 3 2 0 3 0 3 0 0 2

*Bass plays note to right of slash.

Asus2 B7(no3rd) 1. B7/D# 2. B7/D# E5

let ring ----- *let ring* ----- *let ring* ----- *let ring* -----
P.M. ----- P.M. ----- P.M. ----- P.M. -----

2 0 2 0 1 2 0 1 2 0 2 2 2 2 2 2 2 2 2 2

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

P.M. ----- P.M. ----- P.M. -----

2 2 2 2 2 2 2 2 4 4 5 4 4 4 5 4 4 4 5 6

Bridge

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

Mas - ter, mas - ter, where's the dreams that I've__ been af - ter?

P.M. ----- P.M. -----

4 4 5 4 4 4 5 4 4 4 4 5 4 4 4 5 6

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

Mas - ter, mas - ter, prom-ised on - ly lies. __

P.M.----- P.M.-----

4 4 5 4 4 4 5 4 4 | 4 4 5 4 4 4 5 6

2 2 3 2 2 2 3 4 | 2 2 3 2 2 2 3 4

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

Laugh - ter, laugh - ter, all I hear__ or see__ is laugh - ter.

P.M.----- P.M.-----

4 4 5 4 4 4 5 4 4 | 4 4 5 4 4 4 5 6

2 2 3 2 2 2 3 4 | 2 2 3 2 2 2 3 4

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

Laugh - ter, laugh - ter, laugh-ing at__ my cries. _____

poco accel.

P.M.----- P.M.-----

4 4 5 4 4 4 5 4 4 | 4 4 5 4 4 4 5 6

2 2 3 2 2 2 3 4 | 2 2 3 2 4 4 3 4

Tempo II ♩ = 210

G5 F#5 N.C.

Fix me! _____

steady gliss.

P.S.

4 4

2 2

17

Guitar Solo

N.C.(Em)

8va

8va

8va

15ma

*On original recording, string is pulled downward to fret edges during pull-off sequence from 17th fret.

15ma

loco

8va

(F#m)

Рис. 4

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is a simple, folk-like tune. The guitar line is written in a standard six-string format, with fret numbers indicated below the strings. The guitar part includes a 3/4 time signature and a key signature of one sharp (F#). The guitar line is a simple accompaniment, using a mix of open strings and fretted notes. The score is divided into two systems, each with a 3/4 time signature. The first system contains 12 measures, and the second system contains 12 measures. The guitar line is written in a standard six-string format, with fret numbers indicated below the strings. The guitar part includes a 3/4 time signature and a key signature of one sharp (F#). The guitar line is a simple accompaniment, using a mix of open strings and fretted notes.

8va

[illegible] Δq

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with some triplets indicated by a '3' and a bracket. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in eighth and sixteenth notes, with some triplets indicated by a '3' and a bracket. The lyrics "The Rose Tree" are written below the bass staff.

8va.

B5

Interlude

N.C.
loco

B5

loco

The first system of musical notation for 'The Merry-Go-Round' consists of a treble clef with a key signature of one sharp (F#). The melody is written on a single staff. The first measure is a repeat sign. The melody is composed of eighth and sixteenth notes. Below the staff, there are ten 'P.M.' markings, each followed by a tilde and a dash (~-), indicating a specific fingering or articulation for each note.

P.M. ~- P.M. ~- P.M. ~- P.M. ~- P.M. ~- P.M. ~- P.M. ~- P.M. ~- P.M. ~- P.M. ~-

The second system of musical notation continues the melody from the first system. It consists of a single staff with a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes. Below the staff, there are ten 'P.M.' markings, each followed by a tilde and a dash (~-), indicating a specific fingering or articulation for each note.

P.M. ~- P.M. ~- P.M. ~- P.M. ~- P.M. ~- P.M. ~- P.M. ~- P.M. ~- P.M. ~-

Tempo I ♩ = 212

N.C.(E5)

(C5)

The first system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, a repeat sign, and a wavy line indicating a tremolo on a C5 note. The bottom staff shows the fretting hand with fingerings: 0 0 0 0 0 0 0 0 0 0, followed by a repeat sign, then 0 2 3 0 2 3 0 2, and finally 4 5 3 3 3. Pedal points are marked as P.M. with dashed lines.

(E5)

Play 3 times

The second system of musical notation for guitar. The top staff continues the melodic line with eighth and sixteenth notes, including a triplet marked "Play 3 times". The bottom staff shows fingerings: 3 2 3 5 3 2 3 2, followed by a repeat sign, then 0 0 0 0 0 0 0 0, and finally 0 2 3 0 2 3 0 2. Pedal points are marked as P.M. with dashed lines.

C5

E5

The third system of musical notation for guitar. The top staff features a melodic line with a long note on C5 and a long note on E5. The bottom staff shows fingerings: 4 5 5 3 3, followed by 3 3 3 2 3 5 3 2 3 2, and finally 2 0 3 3. Pedal points are marked as P.M. with dashed lines.

N.C.

The fourth system of musical notation for guitar. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff shows fingerings: 3 2 3 5 3 2 3 2, followed by a repeat sign, then 0 1 2 0 1 3 0 1, and finally 4 0 1 3 0 1 2 2. Pedal points are marked as P.M. with dashed lines.

D.S. al Coda 2

The fifth system of musical notation for guitar. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff shows fingerings: 0 1 2 0 1 3 1 0, followed by a repeat sign, then 5/3 4/2 0 5/3 4/2 0 5/3 4/2, and finally 5/3 4/2 0 5/3 4/2 0 5/3 4/2. Pedal points are marked as P.M. with dashed lines.

Coda 2

Outro

Tempo II ♩ = 210

N.C.(Em)

* Ah. _____

mf
***w/ delay

9/7

*Whispered

**Backwards gtr. arr. for gtr., next 16 meas.

***Set for dotted quarter-note & dotted half-note regeneration.

(11)

14/15

N.C.

loco

delay off

P.M. P.M.

5/3

Additional Lyrics

2. Needlework the way, never you betray,
Life of death becoming clearer.
Pain monopoly, ritual misery,
Chop your breakfast on a mirror.
Taste me; you will see more is all you need.
Dedicated to how I'm killing you.

3. Hell is worth all that, natural habitat,
Just a rhyme without a reason.
Neverending maze, drift on numbered days.
Now your life is out of season.
I will occupy, I will help you die.
I will run through you, now I rule you too.

Intro

Moderately ♩ = 100

Bm

Gmaj7

Bm

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains three measures of music. The first measure is marked with a dynamic of *mf* and the instruction "w/ clean tone". Below the staff, there are two staves labeled "TAB" and "B". The TAB staff shows fret numbers: 2, 4, 2, 0 for the first measure; 3, 4, 3, 0 for the second measure; and 2, 4, 2, 0 for the third measure. The B staff shows the corresponding notes: D2, F#2, B1, D2 for the first measure; G2, B1, D2, F#2 for the second measure; and D2, F#2, B1, D2 for the third measure. The instruction "let ring" is written below the staff with a dashed line extending across the measures.

Gmaj7

Bm

D/A

Gmaj7

Second system of musical notation. The top staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It contains four measures of music. The first measure is marked with a dynamic of *mf* and the instruction "let ring". Below the staff, there are two staves labeled "TAB" and "B". The TAB staff shows fret numbers: 3, 4, 3, 0 for the first measure; 2, 4, 2, 0 for the second measure; 0, 4, 0, 0 for the third measure; and 3, 4, 3, 0 for the fourth measure. The B staff shows the corresponding notes: G2, B1, D2, F#2 for the first measure; D2, F#2, B1, D2 for the second measure; D2, F#2, B1, D2 for the third measure; and G2, B1, D2, F#2 for the fourth measure. The instruction "let ring" is written below the staff with a dashed line extending across the measures.

N.C.

Bm

Gmaj7

Third system of musical notation. The top staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It contains three measures of music. The first measure is marked with a dynamic of *mf* and the instruction "let ring". Below the staff, there are two staves labeled "TAB" and "B". The TAB staff shows fret numbers: 0, 2, 2, 2 for the first measure; 2, 4, 2, 4 for the second measure; and 3, 2, 4, 3 for the third measure. The B staff shows the corresponding notes: D2, F#2, B1, D2 for the first measure; D2, F#2, B1, D2 for the second measure; and D2, F#2, B1, D2 for the third measure. The instruction "let ring" is written below the staff with a dashed line extending across the measures.

Bm

Gmaj7

Bm

Fourth system of musical notation. The top staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It contains three measures of music. The first measure is marked with a dynamic of *mf* and the instruction "let ring". Below the staff, there are two staves labeled "TAB" and "B". The TAB staff shows fret numbers: 3, 2, 4 for the first measure; 11, 9, 0, 9, 7, 0, 7, 6, 0, 6, 4, 0, 2 for the second measure; and 2, 4, (4), 2, 4, 2, 3 for the third measure. The B staff shows the corresponding notes: D2, F#2, B1, D2 for the first measure; D2, F#2, B1, D2 for the second measure; and D2, F#2, B1, D2 for the third measure. The instruction "let ring" is written below the staff with a dashed line extending across the measures.

D/A Gmaj7 N.C. Bm

8va

2 2/4 2 3 2 2 2/4 14 15 16 17 14 19

Gmaj7 Bm Gmaj7

8va loco

17 15 14 15 15 7 6 7 9 7 9 11 9 11 9 12 12 11

Bm D/A Gmaj7

14 12 11 12 14 14 12 11 12 12 12 12 14 14/15 15/17 15 14 12 14 14 15 12

N.C. Bm Gmaj7

let ring - - - - -

0 2 2 2 0 2 2 4 2 2 4 2 0 0 4 0 4 0 4 4 0

Bm Gmaj7 Bm

let ring - - - - -

2 4 2 0 0 4 0 4 0 4 4 0 2 4 2 0 0 4 0

D/A Gmaj7 Esus2 F#5

let ring

G5 A5 Dsus4 G

let ring

Fadd9 Em Dsus4

let ring

G Fadd9 Em N.C.(C5)

let ring

Verse

Bm Gmaj7 Bm Gmaj7 D5/A

1. I can't re-mem-ber an - y - thing, - can't tell if this is true or ___ dream.
2. See additional lyrics

let ring

Bm D/A Gmaj7 N.C.

Deep down in-side I feel to scream. _ This ter - ri-ble si-lence stops me.

let ring----- let ring----- let ring----- let ring- let ring-

2 4 2 0 0 4 0 0 4 0 0 4 4 3 3 0 2 2 2

Bm Gmaj7 Bm Gmaj7 D5/A

Now that the war is through with me, _ I'm wak-ing up, I can - not _ see

let ring----- let ring-----

2 4 2 0 0 4 0 3 4 0 4 4 0 2 4 2 0 0 4 0 3 4 0 0

Bm D/A Gmaj7 N.C.

that there's not much left of me. _ Noth-ing is real but pain _ now.

let ring----- let ring----- let ring----- let ring- let ring-

2 4 2 0 0 4 0 0 4 0 0 4 4 0 3 4 0 0 4 0 0 2 2 2

Chorus
Slightly faster ♩ = 104

G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 N.C.

Hold my breath as I wish for death. _ Oh please God, wake

f w/ dist.

5 2 4 2 5 4 4 2 2 4 4 6 4 2 0 3 4

Tempo I ♩ = 100

Dsus4

G

Fadd9

Em

1.

me. _____

mf

dist off

let ring -----

let ring -

5

8

10

0

10

10

0

7

9

9

0

9

9

9

7

Dsus4

G

Fadd9

let ring -----

let ring -----

5

7

0

7

7

0

5

4

4

0

3

0

4

4

0

3

0

0

8

10

0

10

10

0

2.

Em

N.C.(C5)

Em

Guitar Solo

Dsus4

let ring -----

let ring -----

w/ slight dist.

7

9

9

0

9

3

7

9

9

0

9

10

7

7

7

10

10

8

7

9

G

Fadd9

Em

8va -----

7

8

7

7

(7)

7/10

8

7

10

7

8

7

8

8

17

14

15

14

Dsus4

G

Fadd9

8va -----

17

17

15

14

15

14

15

15

14

15

17

19

17

15

19

17

15

19

15

19

17

19

15

Em Dsus4 G

8va *loco*

(15) (15) 6/8 8/7 8/7 7/7 13/12 13/12 13/12 13/12 12/12

Fadd9 Em

8va

6 6 6 19 12/13 12 19 12/13 12

Chorus
Tempo II ♩ = 104

G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 B5 C#5

Now the world is gone, I'm just one. Oh God, help me.

loco
f
w/ dist.

5 2 4 2 5 4 4 2 0 2 4/6 4 2 4 6

G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 B5 C#5

Hold my breath as I wish for death. Oh please God, help

5 2 4 2 5 4 4 2 0 2 4/6 4 2 4 6

Slightly faster ♩ = 110

Slightly faster ♩ = 110

me. _____

P.M. -----|

B C Am G B C

Am G B C Am G

B C Em D

B5 C5 Em D

P.M. P.M. P.M. P.M. P.M. -----|

B5 C5 C/E

P.M. P.M. P.M. + 1 P.M. P.M.

4/2 4/2 4/2 5/3 3/3 5/3 5/3 5/3 5/3

E5

P.M. P.M. P.M. P.M.

0 0 0 0 0 0 2/0 0 0 0 0 0 0 2/0 0 0 0 0 0 0 2/0 0 0 0 0 0 0 2/0

F5 E5 F5

Play 4 times

P.M. P.M. P.M. P.M.

0 0 0 0 0 0 2/0 0 0 0 0 0 0 2/0 0 0 0 0 0 0 2/0 0 0 0 0 0 0 2/0

Bridge

E5 F5

Dark - ness im - pris - on - ing me, all that I see, ab - so - lute hor - ror.

See additional lyrics

P.M. P.M. P.M. P.M.

0 0 0 0 0 0 2/0 0 0 0 0 0 0 2/0 0 0 0 0 0 0 2/0 0 0 0 0 0 0 2/0

E5 F5

I can - not live. I can - not die. Trapped in my - self, bod - y, my hold - ing

P.M. P.M. P.M. P.M.

0 0 0 0 0 0 2/0 0 0 0 0 0 0 2/0 0 0 0 0 0 0 2/0 0 0 0 0 0 0 2/0

1.
N.C.(E5)

cell. _____

2.
Interlude
Faster ♩ = 222

E5 F5 E5 F5

hell. _____

*Sing 1st time only.

E5 F5 E5 F5

Ab5 F5 G5

8va

loco

19 17 15 17 15 17 15 \ 13 15

13 15 13 \ 12 13 12 14 12 14 12

14 12 14 12 14 12 14 14

1,4 3,4 3,4

The musical notation for the guitar solo is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, with notes marked with 'x' to indicate fretted positions. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. The second system shows the fretboard diagram for the same solo, with fret numbers (15, 17) and fingerings (1, 2, 3, 4) indicated. The diagram is divided into measures corresponding to the notation above it. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. The fretboard diagram shows the positions of the fingers on the fretboard, with fret numbers (15, 17) and fingerings (1, 2, 3, 4) indicated. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. The fretboard diagram shows the positions of the fingers on the fretboard, with fret numbers (15, 17) and fingerings (1, 2, 3, 4) indicated.

The musical score is written for guitar, featuring a melody in the treble clef and a bass line in the bass clef. The melody is in G major, indicated by a key signature of one sharp (F#). The bass line is in G5 and F5 positions. The score includes a bridge section with a key signature change to D major (two sharps). The bass line includes a bridge section with a key signature change to D major (two sharps). The bass line includes a bridge section with a key signature change to D major (two sharps).

N.C.(G5)

8va-----

loco

P.M.-----

1 15 18 15 18 18

3 3 3 3 3 3 3 5 5 5 5 5 5 4 4 4 3 3 3 2 2 2

Interlude

E5

F5 N.C.(E5)

Play 4 times

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

0 0 0 0 0 0 $\frac{2}{2}$ 0 0 0 $\frac{2}{2}$ 0 0 0 $\frac{3}{3}$ 0 0 0 0 0 0 5 5 5

E5

F5

P.M. -----|

1/2

slight P.M. -|

1/2

slight P.M. -|

8 8 8 7 7 10 10 10 8 9 12 12 12 10

5 5 5 4 4 4 3 3 3 2 2 2

E5

F5

E5

slight P.M. -|

1/2

slight P.M. -|

12 10 8 10 10 8 7 8 8 7 5 7 7 5 3 5 8 8 8 7 7 10 10 10

1.

F5

E5

F5

slight P.M. -|

1/2

8 9 12 12 12 10 12 10 8 10 10 8 7 8 8 7 5 7 7 5 8 5

2.

3.

F5

F5

E5

8 7 5 7 7 5 3 5 8 7 5 7 7 5 3 5 5 3 2 3 3 2 0 2

Outro

F5
Play 4 times

G5 E5 F5

G5 E5 F5
Play 3 times

E5 G5 E5

F5 E5

Additional Lyrics

2. Back in the womb it's much too real. In pumps life that I must feel,
But can't look forward to reveal, look to the time when I'll live.
Fed through the tube that sticks in me, just like a wartime novelty,
Tied to machines that make me be. Cut this life off from me.

Bridge Landmine has taken my sight, taken my speech, taken my hearing,
Taken my arms, taken my legs, taken my soul, left me with life in hell.

Intro

Moderately ♩ = 140

N.C.(Am)

N.C.

Play 8 times

(Em)

Play 3 times

Play 4 times

Al - right.

Play 4 times

Verse

N.C.(Em)

Play 4 times

1. We're scan-ning the scene _ in the
2., 3. See additional lyrics

Play 4 times

*Sing 4th time only.



cit - y to - night. We're look - ing for you ___ to start up a fight.



P.M. -----|

P.M. -----|

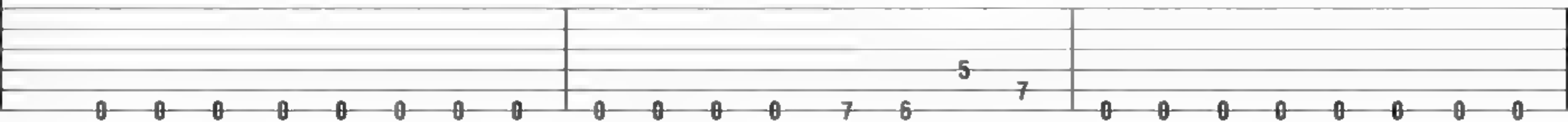


There's an e - vil feel - ing in our ___ brains, _ but it's noth - ing new. You know it



P.M. -----|

P.M. -----|



Pre-Chorus

N.C.(Am7)



drives us in - sane. _ Run - ning. On our way. Hid - ing. You will pay.



P.M. -----|

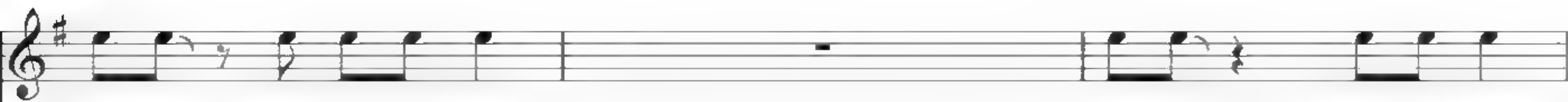
P.M. -----|

P.M. -----|



N.C.

(Am7)

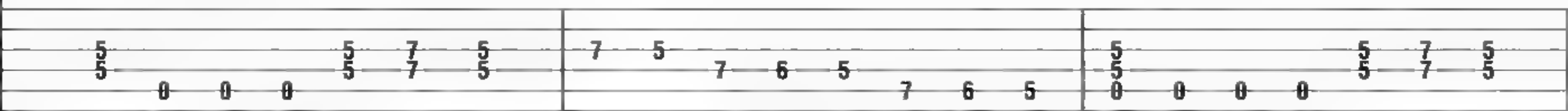


Dy - ing one thou - sand deaths. Run - ning. On our way.



P.M. -----|

P.M. -----|



N.C.

Hide - ing. You will pay. Dy - ing one thou - sand deaths. _

P.M. -----|

5 0 0 0 5 7 5 5 0 0 0 5 7 5 9 7 9 7 9 8 7 5

Chorus

G5 F#5 F5 E5

Search - ing. _____ Seek and de - stroy.

P.M. -----|

9 7 9 7 9 8 7 5 12 10 11 9 10 8 9 7 0 0 0 0 0 0 0

1.

4th time, To Coda 1

6th time, To Coda 2

G5 F#5 F5 E5

Search - ing. _____ Seek and de - stroy.

P.M. -----|

0 0 0 0 0 0 0 0 12 10 11 9 10 8 9 7 0 0 0 0 0 0 0

2.

E5 N.C.(Em)

stroy.

P.M. -----|

0 0 0 0 0 0 0 0 9 7 5 7 5 7 0 0 0 0 7 5 7 6

D.S. al Coda 1
(take repeat)

2. There is

♢ Coda 1

Faster ♩ = 208

N.C.

Interlude

N.C.(Am)

1., 2.

3.

Guitar Solo
Slightly slower ♩ = 200

G5

F#5

F5

8va-----

P.M.-----

3 2 0 3 2 0 3 3

9/15 12

E5

8va-----

G5

15 12 15 12 17 12 15 12 15 12 15 12 17 12 15 12 15 12 15 12 15

(15) (15)

F#5

F5

E5

loco

7 7 10 7 10 7 7 10 7 10 7 9 7 9 7 9 (9) 7 9 9

3

G5

F#5

F5

E5

8va-----

loco

17 14 15 16 15 14 15 14 12 12 15 (15)

(9) (9)

G5

F#5

F5

N.C.(Em)

8va-----

20 20 23 20 18 22 19 16 21 21 17 15 19 16 15 13 17 14

19/23

(15) (15)

8va-----

loco

11 16 12 11 14 13 11 9 7 7 10 7 10 7 10 7 10 7 9 7 9 9 9 9 9 (9)

P.M.-----

7 9 7 9 7 0 0 5 7 5 7/9 7 9 7 9 7 9 7 9 7 9 9 (9) 7 9 7 (7) 9

7 9 9 7 10 7 9 7 9 7 9 9 (9) 7 9 (9) 6/14 12

15 12 15 12 12 15 12 15 12 12 15 15 12 15 15 12 15 12

P.M. P.M.----

15 12 15 12 15 12 14 12 14 12 14 12 14 12 10 10 12

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff, there are three measures of guitar tablature, each preceded by a 'P.M.' (Palm Mute) instruction. The second system continues the melody and includes a large, ornate flourish or 'flourish' symbol. The tempo is marked as 'Tempo I' with a quarter note equal to 140 beats per minute. The key signature changes to one flat (F) in the final measure of the second system.

The first system of musical notation for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a repeat sign. The first measure contains four eighth notes (F#, G, A, B) with a 'P.M.' (Palm Mute) instruction below. The second measure contains four eighth notes (C, D, E, F#). The third measure contains four eighth notes (G, A, B, C). The fourth measure contains a half note (D) and a half note (C) with a flat (Cb). The system ends with a repeat sign. The bottom staff is a single line with a repeat sign. It contains four measures of fret numbers: 0 0 0 0, 5 7 5 7, 0 0 0 0, and 7 5 7 6. The instruction 'Play 3 times' is written above the top staff.

3. Our

P.M. -----|

0 0 0 0 7 5 7 6

[illegible]

Outro

F#5 F5 E5 G5 F#5 D5

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

1., 2., 3. 4.

E5 G5 E5 E5 G5

P.M. ---| P.M. ---| *steady gliss.* P.M. ---| P.M. ---| P.M. ---|

F#5 G5 A5 G5 E5 G5 F#5 G5 A5 G5

Play 7 times

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

N.C. E5 Em7

P.M. ---|

Additional Lyrics

2. There is no escape and that's for sure.
This is the end; we won't take any more.
Say goodbye to the world you live in.
You always been takin' and now you're givin'.
3. Our brains are on fire with the feeling to kill,
And it won't go away until our dreams are fulfilled.
There is only one thing on our minds.
Don't try running away, 'cause you're the one we will find.

N.C. E5

P.M. -----

12 11 11 12 11 11 12 11 11 12 11 11 12 11 11 12 11 11

G5 C5 A5 E5 G5 E5 A5

P.M. -----

12 11 11 12 11 11 12 11 11 12 11 11 12 11 11 12 11 11

0 0 0 5 3 0 0 0 2 0

E5 G5 Bb5 F#5 E5 G5 E5 A5 E5 G5 Bb5 F#5 F5

P.M. -----

0 0 0 5 3 1 4 2 0 0 0 5 3 0 0 0 5 3 0 0 1 4 3 1

Verse E5 G5

1. Make his fight on the hill in the ear - ly day, con-stant chill deep in -

2. See additional lyrics

0 0 0 5 3 1 4 2 0 0 0 5 3 0 0 0 5 3 0 0 1 4 3 1

N.C. E5

side. Shout-ing gun, on they run through the end - less grey.

0 0 0 5 3 1 4 2 0 0 0 5 3 0 0 0 5 3 0 0 1 4 3 1

G5 C5 A5 E5

On they fight, for they're right. Yes, but who's to say? For a hill men would

The first system of the musical score. The vocal line (treble clef, key of D major) contains the lyrics "On they fight, for they're right. Yes, but who's to say? For a hill men would". It features several triplet markings. The piano accompaniment (treble clef) has a long, sustained note in the right hand and chords in the left hand. The bass line (bass clef) consists of chords.

G5 N.C.

kill. Why? They do not know. Stif-fened wounds test their pride.

The second system of the musical score. The vocal line continues with the lyrics "kill. Why? They do not know. Stif-fened wounds test their pride.". It includes triplet markings. The piano accompaniment has a triplet in the right hand and chords in the left hand. The bass line continues with chords.

E5 G5

Men of five, still a - live through the rag - ing glow. Gone in - sane from the pain

The third system of the musical score. The vocal line contains the lyrics "Men of five, still a - live through the rag - ing glow. Gone in - sane from the pain". It features triplet markings. The piano accompaniment has a long, sustained note in the right hand and chords in the left hand. The bass line continues with chords.

Chorus

C5 A5 E5 G5 E5 A5 E5 G5 Bb5 F#5

that they sure - ly know. For whom the bell

P.M. P.M. P.M.

The fourth system of the musical score, labeled "Chorus". The vocal line contains the lyrics "that they sure - ly know. For whom the bell". It features triplet markings. The piano accompaniment has triplets in the right hand and chords in the left hand. The bass line continues with chords and ends with a sequence of notes: 0 0 0 3, 0 0 0 2, 0 0 0 3, 3 1, 4 2.

E5 G5 E5 A5 E5 G5 Bb5 F#5 F5 E5 G5 E5 A5

tolls. — Time march - es on

P.M. -----| P.M. -----| P.M. -----| P.M. --| P.M. -----| P.M. -----|

0 0 0 5 3 0 0 0 2 0 0 0 5 3 0 0 3 1 4 3 1 0 0 0 5 3 0 0 0 2 0

To Coda

E5 G5 Bb5 F#5 E5 G5 E5 A5 E5 G5 Bb5 F#5 F5

for whom the bell — tolls. —

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. --|

0 0 0 5 3 3 1 4 2 0 0 0 5 3 0 0 0 2 0 0 0 5 3 0 0 3 1 4 3 1

Interlude

E5

P.M. -----| P.M. -----|

12 14 11 12 14 11 12 14 11 12 14 10 9 7 0 12 14 11 12 14 11 12 14 11 12 14 10

G5 E5 B5

P.M. -----|

12 10 5 5 5 5 5 5 5 12 14 11 12 14 11 12 14 11 12 14 10 4 2

E5

P.M. -----|

12 14 11 12 14 11 12 14 11 12 14 10 9 7 0

D.S. al Coda

G5 E5 B5

P.M. -----|

12 10 5 5 5 5 5 5 5 12 14 11 12 14 11 12 14 11 12 14 10 4 2

Coda

E5 G5 E5 A5 E5 G5 Bb5 F#5 F5

tolls. -----|

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

0 0 0 5 3 0 0 0 2 0 0 0 5 3 0 0 3 4 3

Outro

Slightly slower ♩ = 110

E5 F#5 E5 F#5 G5 E5 F#5 E5 F#5 G5

Repeat and fade

11 11 11 11 12 12 11 11 11 11 12 12 0 0 0 0 0 0 0 0

Additional Lyrics

2. Take a look to the sky just before you die. It's the last time you will.
 Blackened roar, massive roar fills the crumbling sky. Shattered goal fills his soul with a ruthless cry.
 Stranger now are his eyes to this mystery. Hears the silence so loud.
 Crack of dawn, all is gone except the will to be. Now they see what will be, blinded eyes to see.

Intro

Moderately ♩ = 94

*Em

mf
w/ clean tone & chorus
let ring throughout

Harm. ----|

Harm. ----|

TAB

12 12 3 3 5 3 2 12 12 2 2 3 2

0 0

*Chord symbols reflect overall harmony.

Harm. --|

Harm. --|

Harm. --|

Harm. ----|

0 12 12 12 12 12 12 12 12

0 0 0 0

Em(add9) C/E Dsus4/E Aadd11 G Aadd11

0 2 4 0 3 5 0 0 5 7 0 5 4 0 (4)/2 2 0 (2)/4 0

0 0 0 0 0 5 3 5 3 5 3 5

Em(add9) C Dsus2 Aadd11 G Aadd11

f

sim.

0 2 4 0 3 5 0 0 5 7 0 5 4 0 2 0 0

0 0 0 0 0 5 3 5 3 5 3 5

Em(add9) C Dsus2 Aadd11 G D/F#

0 2 4 0 0 3 5 0 0 5 7 0 5 4 0 5 3 2 0 3 5

Guitar Solo
Em(add9) C Dsus2 Aadd11 G Aadd11

w dist & delay
chorus off
P.M. ---|

8va

12 14 16 12 14 14 12 14 16 15 17 15 17 17 (17)

Em(add9) C Dsus2 Aadd11 G D/F#

8va

loco

19 19 15 17 17 19 17 19 17 14 15 17 15 13 12 12 13 12 14 12 11 12 14

Em(add9) C Dsus2 Aadd11 G Aadd11

8va

loco

12 14 16 17 19 19 17 16 (16) 14 14 15 17 17 15 14 17 15 14 16 14

Em(add9) C Dsus2 Aadd11 G D/F#

12 (12) 14 14 13 12 10 12 10 8 7 (7) 11 14 9 12 11

Verse

2nd time, substitute Fill 1

Em(add9)

C

Dsus2

Aadd11

G

Aadd11



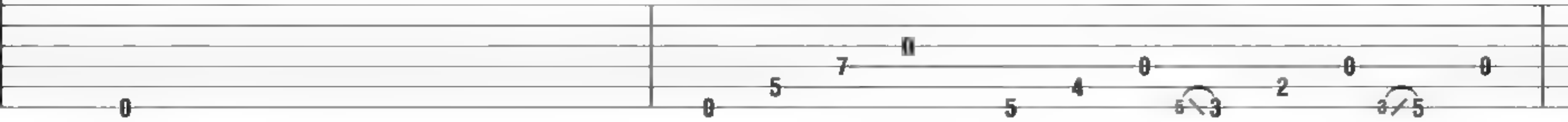
1. Wel-come to where time stands still.

No one leaves and no one will.

2. See additional lyrics



dist. & delay off
w/ chorus
let ring throughout



Em(add9)

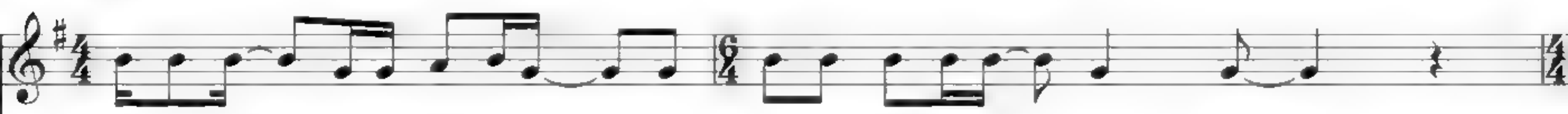
C

Dsus2

Aadd11

G

D/F#



Moon is full, nev-er seems to change. Just la-beled men-tal-ly de-ranged.



Em(add9)

C

Dsus2

Aadd11

G

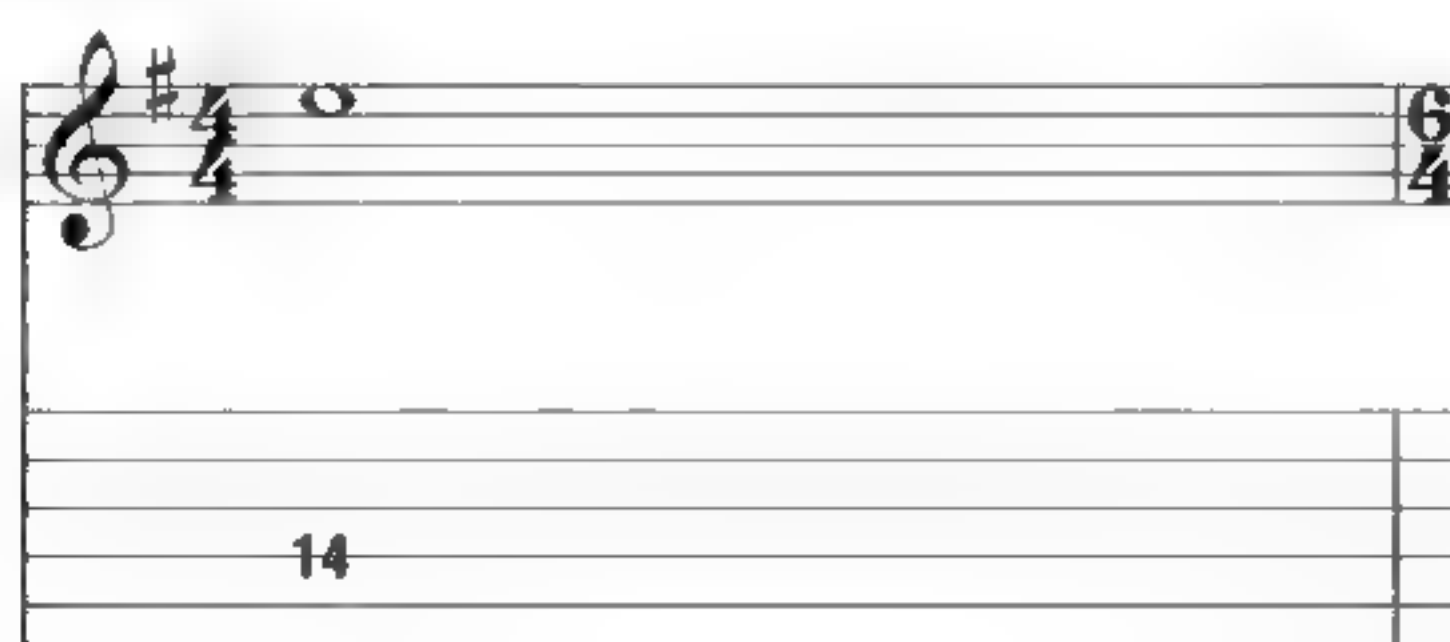
D/F#



Dream the same thing ev-'ry night; I see our free-dom in my sight.



Fill 1



Em(add9) C Dsus2 Aadd11 G D/F#

No locked doors, no win-dows barred, _ no things to make _ my brain seem _ _ scarred. _

Pre-Chorus
Slightly faster ♩ = 96

Em(add9) C Dsus2 Aadd11 G Aadd11

Sleep, my friend, and you will see _ _ that dream is my re - al - i - ty. _ _ They

See additional lyrics

w/ dist. chorus off P.M. --- P.M. --- P.M.

Em(add9) C Dsus2 Aadd11 G Aadd11

keep me locked _ up in _ _ this cage. _ Can't they see it's why my brain says rage? _ _

poco accel.

P.M. --- P.M. --- P.M. *steady gliss. ---*

Chorus
Slightly faster ♩ = 102

E5 G5 F#5 C5 B5 C5 B5 N.C.

San - i -

P.M. --- P.M. --- P.M. --- P.M. ---

E5 G5 F#5 C5 B5 C5 B5 N.C. F5

tar - i - um, — leave me

P.M. --| P.M. --| P.M. --| P.M. -----| P.M. --|

2 0 X X 5 4 X X 5 4 X X 5 4 2 2 2 2 2 2 3 2 3 2 3 1

E5 G5 F#5 C5 B5 C5 B5 N.C.

be. San - i -

P.M. --| P.M. --| P.M. --| P.M. -----|

2 0 X X 5 4 X X 5 4 X X 5 4 0 2 0 3 2 0 3 2 1

To Coda  Tempo 1 ♩ = 94

E5 G5 F#5 C5 B5 C5 B5

tar - i - um, — just leave me a - lone.

P.M. ---| P.M. ---| P.M. ---|

2 0 X X 5 4 X X 5 4 X X 5 2

Guitar Solo

Em(add9) C

8va -----

w/ delay

3/7 5 5 7/9 7 7 10/14 12 12 14/16 14 17 19 20 17 19 19 17

Chords: Dsus \sharp , Aadd11, G, Aadd11, Em(add9), C

8va

grad. release

14 15 14 17 14 15 14 15 14 14 15 14 12 12 15 (15) 15 (15) 14 15

Chords: Dsus \sharp , Aadd11, G, D/F \sharp

8va

loco

17 15 14 15 14 15 14 17 14 15 17 14 15 14 16 14 16 14 12 14 12 16 12 16 14 12 16

Chords: Em(add9), C, Dsus \sharp , Aadd11, G, Aadd11

12 14 17 15 17 15 14 15 14 12 10 12 10 8 10 8 7 7 7 9 7 9 9/11 9

Chords: Em(add9), C, Dsus \sharp , Aadd11, G, D/F \sharp

D.S. al Coda

9 7/9 9 9 9 9 7 5 (5) 7/12 11 14 7/10 9 12 7/12 11

Coda

B5

N.C.

just leave me a - lone.

P.M.

4 4 2 8 3 3 2 1

E5

G5 F#5

C5 B5

C5

B5

San - i - tar - i - um, _____

Double time ♩ = 204

Slightly faster $\bullet = 217$

N.C.

E5

accel. poco a poco

N.C.

just leave me a - lone. —

P M

accel. poco a poco

P S

steady gliss

Interlude

N.C.(E5)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music, each marked with a repeat sign. The first measure contains a sequence of eighth notes, and the second measure contains a sequence of quarter notes. Below the first measure, the text 'P.M.' is written. The lower staff is a single line with a repeat sign at the beginning, followed by a sequence of eighth notes. The second system also consists of two staves. The upper staff continues the melody from the first system, with two measures of music. The first measure contains a sequence of eighth notes, and the second measure contains a sequence of quarter notes. Below the first measure, the text 'P.M.' is written. The lower staff continues the accompaniment from the first system, with a sequence of eighth notes. The score is written in a simple, clear style, suitable for a children's songbook.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the guitar accompaniment. The second system contains the next two measures of the melody and the next two measures of the guitar accompaniment. The melody is written on a treble clef staff with a key signature of one sharp (F#). The guitar accompaniment is written on a six-string staff. The first system's melody starts with a treble clef and a sharp sign. The first measure of the melody is a half note G4, and the second measure is a half note A4. The first measure of the guitar accompaniment is a whole note chord G2-B2-D3, and the second measure is a whole note chord A2-C3-E3. The second system's melody starts with a repeat sign. The first measure of the melody is a half note B4, and the second measure is a half note C5. The first measure of the guitar accompaniment is a whole note chord B2-D3-F#3, and the second measure is a whole note chord C3-E3-G3. The score is labeled 'P.M.' under the first measure of the melody in both systems.

Play 3 times

[illegible]

Bridge

D5 E5 D5 E5 D5

Fear of liv - ing on, — na-tives get - ting rest -

E5 F5 D5 E5 C5 B5

- less now, — mu - ti - ny in — the air. — Got some death — to do. —

D5 E5 D5 E5 D5

— Mir - ror stares — back hard. — "Kill," it's such — a friend -

E5 F5 D5 E5 C5 B5

- ly word. — Seems the on - ly way — for reach - ing out — a - gain. —

N.C.(E5)

Guitar Solo
N.C.(E5)

musical score for guitar solo in E5, featuring various techniques and fret numbers.

Techniques and Annotations:

- steady gliss.*
- w/ delay & wah as filter*
- w/ wah*
- loco*

Fret numbers and notation:

- 0 0 0 0 0 0 0 0
- 16 16
- 9/12
- 16 12
- 14 12 12 16 16 12 12
- 13 12 12 15 15 12
- 12 13 12 15 12 12 17
- 12 17 15 12 17 15 12 17 15 12
- 17 15 12 17 15 12 15 12 12
- 17 15 12 17 15 12 17 15 14 15 14 15 (15)
- 7 9
- 7 9 7 9 7 9 9 8 7 5 7 (7) 7 9 7 9 7 9 9
- 3 4 3 4 1 2 1 3/4 15 15 12 15 15 (15) 14 12 15 12 15 15 (15) 12

*On original recording, string is bent downward to fret edge, hitting 8th fret while bent 1/2 step.

8va

15 14 12 14 17 15 14 15 19 17 16 18 21 19 22 22 19 22 22 22 (22)

Interlude

D5 E5 N.C. D5 E5 D5 N.C.

loco

delay & wah off

0 2 2 2 2 0 0 2 7 7 5 5 7

D5 E5 D5 E5 D5

P.M. - - - - -

0 2 2 2 2 0 2 7 7 7 5 7 7 9 (9) 5 9 9 9 7 9 9

E5 F5 D5 E5 C5 B5

P.M. - - - - -

10 9 8 8 8 8 10 8 10 8 7 (7) 3 6 6 6 7 9 7

D5 E5 D5 E5 D5

P.M. - - - - -

(7) 0 2 7 7 7 5 7 7 9 (9) 5 9 9 9 7 9 9

E5 F5 D5 E5 C5 B5

P.M. ----- P.M. --

10 9 8 8 8 8 10 8 10 8 7 (7) 3 6 6 6 7 9 10

D5 E5 D5 E5 D5

P.M. -- P.M. --

(10) (10) 5 10 10 10 9 10 10 12 (12) 8 12 12 12 9 9 9

1. E5 F5 D5 E5 C5 B5

P.M. ----- P.M. --

10 9 10 10 10 10 12 10 12 10 10 (10) 5 9 9 9 10 9 10

2. B5 D5 E5 D5 E5 D5

P.M. -- w delay

9 9 9 10 9 3 7 7 7 7 6 7 (7) 9 10 12

E5 F5 D5 E5 C5

P.M. --

12 12 12 10 12 12 14 14 12 14 14 14 12 14 14 14

B5 D5 E5

P.M. --- P.M. --- P.M. ---

D5 E5 D5 E5 F5

loco

D5 E5 C5 B5

loco

Outro D5 E5 D5 E5 D5

loco

E5 F5 D5 E5 C5 B5

loco

♩ = 180 **♩ = 204** **♩ = 172**

D5 E5 D5 E5 D5

♩ = 188 **E5 F5** **♩ = 164** **♩ = 182** **D5 E5 C5** **♩ = 150** **B5**

rit. poco a poco

♩ = 140 **A5 G5 F#5**

Free time **Em**

Additional Lyrics

- Build my fear of what's out there; cannot breathe the open air.
Whisper things into my brain, assuring me that I'm insane.
They think our heads are in their hands, but vi'lent use brings vi'lent plans.
Keep him tired; it makes him well. He's getting better; can't you tell?

Pre-Chorus No more can they keep us in. Listen, damn it, we will win.
They see it right, they see it well, but they think this saves us from our hell.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: F G A B C D E

Strings: high E B G D A E low

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder).



(*staccato*)

- Play the note short.

D.S. al Coda

- Go back to the sign (§), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

C. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Fill

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

N.C.

- Harmony is implied.



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

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Battery

Creeping Death

Fade to Black

For Whom the Bell Tolls

Master of Puppets

One

Seek & Destroy

Welcome Home (Sanctuary)